

The week now closing was not wholly a disappointment in the average of merit maintained, and left no room for complaint as to variety. There was no opening for the suspicious caviler who asserts that managers have during the present season been nitting attractions of similar charge. been pitting attractions of similar character against each other in the hope of crowding the weaker to the wall. It was a fair field, and a diverse representation of the current product of the American stage. The gamut was run from the heavy bass of Mr. Hoyt's comedy to the altitudinous flights by which Rhea wins admiration. Mr. Hoyt's humor would be technically described as "low comedy." He ought to curb a tendency to become more low than comic. "A Stranger in New York," laughable as it was, did not come anywhere near fulfilling the expectations anywhere near fulfilling the expectations awakened by that legitimate and admirable satire, "A Texas Steer." It is a reversion to his first work, but does not stand comparison with earlier efforts which were youthful, spontaneous and irresponsible. "A Stranger in New York" strikes the observer as the work of a man who knows better and ought to be ashamed of himself.

Rhea has a devoted clientele, who have gladly met her half way and made allow-ances for the accent which still lingers slightly for the sake of the art which ani-

"Never Again" proved to be a non-com "Never Again" proved to be a non-committal bit of farce. When it was first exploited much difficulty was experienced in the selection of a title, so the chroniclers tell. In the throes of brain-fag a manager vowed that he would "never again" accept a play without a title. And this suggested the name under which, after a discreet metropolitan run, the piece would be put on the road. It was unfortunate that the mere selection of a title should have been permitted to monopolize so much inbeen permitted to monopolize so much in-tellectual energy. A share of it might well have been bestowed on the performance itself. The production has humor, but it is of the intermittent type.

Limbs and lyrics were abundantly represented at the Academy of Music. "In Gayest Manhattan" was a surprise—not because of its superior character—but because of the patronage which it secured. Its record is a monumental warning to the players who seek to display the efforts of the advance man Because of a pairly lead to the players. of the advance man. Received, as origi-nally produced, with indifference which threatened at almost any time to collapse into downright aversion, it was coddled and rewritten, and now starts from Washing-ton for a southern tour after an engage-ment of unmistakable propertity. Pazzing ment of unmistakable prosperity. Dazzling and lavish ingenuity of advertising such as few shows outside of circuses would attempt to rival, awakened curiosity, which developed into genuine interest. And it seems that patrons were well content, for the manner in which the attendance held out till the clean of the programment. out till the close of the engagement proves that the earlier audiences had commended the production to their acquaintances.

The variety theaters had the usual list of specialties. Kernan's presented the olio which a large patronage greets with uninterrupted approval.

terrupted approval.

Madge Ellis was the luminary at the Bijou. Miss Ellis is one of the songstresses who make the conservative amusement seeker long for the year 1901. This "endof-the-century" atmo sphere is becoming altogether too rarified for the ordinary con-

stitution.

The outlook for the coming week is gratifying, presenting, as it does, the happy combination of new plays and old fa-

"As I walk the well-paved streets of this beautiful city," said Mr. Water Lennox the other day, "I am struck with the different other day, "I am struck with the different appearance of Washington from what it was when I first saw it. If I remember rightly," he continued, "that was in 1841. My father had taken the management of a theater here and in Alexandria, and I remember that the house in the latter city had been closed so long that the interior back of the stage was pretty well covered with cobwebs. Anyway the first star that with cobwebs. Anyway, the first star that my father played there was Junius Brutus Booth, who opened in 'Richard III,' and I played the Duke of York. My father's partner in the venture then was Singer, who afterward invented the sewing machine.

"I've had a long career upon the stage," added Mr. Lennox, musingly, "longer than the average member of the profession, and I think I may say my career has been an honorable one, for I have done nothing that honorable one, for I have done nothing that would bring reproach upon my family or my calling. I've got to that point when I live again in my childhood. I take great pride in my daughter Jane, who is in the same company with me, and who has developed ability as an actress. I have educated her in music, and she has a voice of great purity and power, that I trust will one of these days be heard in comic opera; but I think she should first know how to act."

Miss Jane Lennox is only twenty-one, but she is already a young woman of many graces of person, with a well-modulated voice and distinct enunciation. She has already gained distinction as the leading woman for Felix Morris and she dealing woman for Felix Morris and she distinct man for Felix Morris, and she does good work with Mile. Rhea as Marie Louise, the second wife of Napoleon, in the play of "The Empress of France." Miss Lennox seems to justify her father's pride in her, and apparently has a bright future before her. She has inherited talent both from her father and her grandfather, and will undoubtedly keep up the standard of the

of the Teutonic are simply awful. One ing of a quantity of curls and red ribbons and a volcanic flow of language, 'How Saivator Won. This was the course timely, and satisfied some men who had bought pools on some of the other horses and who were feeling blue about it, until the young lady explained. Then came my turn. Some were feeling blue about it, until the young lady explained. Then came my turn. Some time before I had been lured into an infamous deed. I had committed to memory Buchanan's 'Fra Giacomo.' This was what I recited that night. It was a frightful place to recite in, but I did my best. The louder I spoke the more my voice seemed to come back to me, or vanish through the port holes, or go up through the skylight. While I labored on, trying to make myself audible to the people sitting half way back, I noticed a man who had a face the color of a newly boiled lobster, who myself audible to the people sitting half way back, I noticed a man who had a face the color of a newly boiled lobster, who was leaning forward from a chair at the extreme end of the cabin. His eyes were starting out of his head in his strain to hear, and his bald pate was shining through a high polish of perspiration, superinduced by the stifling heat of one of the most oppressive evenings of the voyage. When my eyes struck this flaming object, I could see nothing else. Every little while he mopped his face with a damplooking handkerchief, and sopped up some of the excess moisture on his bald pate. Perhaps he rung his mop dry in the intervals—I couldn't see that. Then he would lean forward and try to catch some of the lines of 'Fra Giacomo.' The poem, it will be remembered, tells the story of an injured husband, a wife whom he poisons for her faithlessness and a guilty monk. The monk has been drinking poisoned wine, thinking that he is partaking of the injured husband's hospitality, and when he discovers the truth he rises in terror to run out. The husband shouts soned wine, thinking that he is partaking of the injured husband's hospitality, and when he discovers the truth he rises in terror to run out. The husband shouts, 'Sit down!' and then he proceeds to gloat over his victim in a most unfriendly sort of a way. My lobster-faced friend had been trying to gather all of this in, straining his ears, his head and neck, and then relapsing into periods of mopping. Occasionally he sppeared to be uneasy and showed symptoms of leaving, for he would glance anxiously toward the door. I was getting along in the story to the point where the husband discloses to the monk what he has been drinking, when I saw the victim of heat, deafness and bad acoustics glance cautiously around at the rest of the audience, and then at the door, and then back at me. By this time I had got the poisoned monk to his feet. The red-faced man rose carefully from his chair and was just about to tip-toe out when I came to the emphatic line, and shouted with all the force of my lungs, 'Sit down!' He dropped as if shot and never moved. I don't know how I got through the rest of the recitation. I choked: I bit my lips this they bled; the tears came to my eyes in the endeavor to keep back the laughter. That thundering 'sit down!' was the oily thing the poor man had heard of the whole poem. I haven't recited since. I won't."

ence, magnetism and repose of manner. Besides being one of the most versatile actors on the stage he is said to be one of the most powerful athletes in the country, the most powerful athletes in the country, his muscular development exceeding that of the majority of professional strong men. of the majority of professional strong men. He lifts a 175-pound dumbbell with either hand at arm's length over his head, and does a number of other feats of strength for his own and for his friends' amusement. In "A Paris Model," besides lifting Pilar-Morin and others in the cast and carrying them around on the cast and carrying them around on the stage, he juggles heavy tables and chairs in the restaurant scene of the comedy most cleverly. The heavy center table and chairs used in this scene are not, as might be sup-posed, made from papier mache, but are of oak, and heavy of their kind at that.

Mr. W. H. Powers says, in the language of the stage, that he never "went up in his lines" but once in his life, and it is a rec-crd of which he is proud, for there are few actors, or actresses either, who can face the many little incidents that constantly the many little incidents that constantly happen behind the scenes and retain the facial and mental equilibrium required by their lines and "business." The occasion referred to was during the first few weeks of the present season. It was on election night, and "Shannon" was playing at Lockport, N. Y., in one of those antediluvian theaters found in most one-night stands. It was in the second act, when Shannon meets his sweetheart unexpected. Shannon meets his sweetheart unexpected ly in the hills of Delhi. In a very pretty little love scene he refers to her as "his guiding star," and looking and pointing toward the star-lit sky, says: "And those stars." stars, Venus and Mars, are eclipses com-pared to you." He only half finished this line, for on looking up, he saw, perched away out on the end of one of the grooves, two of the most ragged, dirty little urchins imaginable. Their legs were dangling and swinging in time with the low music and their dirty faces it up with a smile of pertheir dirty faces lit up with a smile of per-fect content. Mr. Powers says the sight of those two children of the street struck him as being indescribably ludicrous, and he completely forgot his lines, lost control of himself and laughed so that the entire audience must have known there was something unusual happening. Of course, the intruders were ordered down from their lofty seat at the end of the act, and silently crept away, but no one core die. ly crept away, but no one ever discovered how they ever gained an entrance or se-creted themselves unawares to the stage

her father and her grundfather, and will
undoubtedly keep up the standard of the
family name.

"All who have crossed the Atlantic remember with mingled feelings of pieasure
and regret the "concert" which always
and the standard of the
Mr. Skinner does not believe that the activation
which he tells goes to illustrate the policy
which he tells goes to illustrate the policy
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on the Teutonic. Those concerts are like
as certain as the tips you are forced to give
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caves and graves,' lust about three tonbuttons and any standard that the formation of the loads of the standard that he
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separately. The appearance on the scene of the schoolmate's brother in the person of the comte's young friend, the Chevalier de Valclos, seems to portend mischief, particularly as the husband, who quickly detects in his friend the hero of the convent romance, regards his visits with an easy sort of cynical toleration. Woman's self-love, however, is apt to be wounded by indifference, and in a variety of ingenious ways the spectator is made to feel that this new phase of the situation has begun to work a change. The chevailer, who is a foolish and foppish young man; contrasts unfavorably with the comte. The smart snubbings which he receives at the hands of the comtesse indicate that the schoolgirl's dream is already at an end. Jealousy of "la Marquise" also exerts its influence; and when the fiery old uncle appears on the scene, and, indignant at his nephew's conduct, insists on a petition for divorce, there is a great revulsion of feeling, which the comte is not slow to perceive. When, the comte is not slow to perceive. When, in the fourth act, after many complica-tions, including a duel at a masked ball, this stage is reached, the end is easily fore-seen. The curtain falls with the comte and comtesse in each other's arms.

COLUMBIA THEATER.-The attraction COLUMBIA THEATER.—The attraction next week at the Columbia Theater is a new comedy by Jane Mauldin-Feigl, entitled "A Paris Model," which has received the approval of large audiences wherever it has been presented, and that it will doubtless have a successful week here is evidenced by the large advance sale, which necessitated opening the hox office which necessitated opening the box office one day in advance of the usual time. Rudolph Aronson, under whose direction the piece will be produced here, has selectthe piece will be produced here, has selected a most capable company, including such prominent actors as Pilar-Morin, who is capable of giving that popular French tinge to all her work that seems to be much admired these days. Maud Haslam, who is a favorite here with theater-goers, is best remembered for her clever work in leading roles with William Gillette, and Leo Ditrichstein is also a great favorite. Others are William Bonneli, Caroline Cooke, Mollie Revel, Nina Freeth, Felix Haney, Lorimore Johnston, Edward Morrison, Joseph Harrington, Roy Fairchild, Howard Mes-Harrington, Roy Fairchild, Howard Messemer, Joseph S. Watson, R. J. Thomas, Charles Marriot and William Avery. The story of the play concerns a poor but aristocratic family, the members of which were invited to a theater and after-theater supper by a millionaire who has been rush-ing round the world to avoid a French actress who has secured a heavy verdict against him for breach of promise. The most charming member of the poor but aristocratic family lacks a costume for her visit to the theater, and secures one from a second-hand dealer. This costume, it transpires, has been stolen from the French transpires, has been stolen from the French actress by her maid. At the supper in a popular restaurant, all of the characters of the story meet, and when the young girl is arrested for the theft of the dress and the millionatre for avoiding the order of court, there is a scene. It turns out however, that the second-hand clothing dealer is the husband of the French actress. So the breach of promise case dress. ress. So the breach of promise case drops and the costly dress is presented to the beroine. Incidentally, another love affair is introduced in which a brainless dude figures, as well as ngures, as well as sundown, a strong man, who is enganced of the French actress. The scenery was designed and painted by Josef Physice, and the incidental music, including a new dance piece called the "Winter Frolic," which will serve to introduce Mademoiselle Pilar-Morin in a danc-ing and pantomimic specialty, was compered by Rudolph Aronson.

NATIONAL THEATER.—A dramatic event of a great deal of interest will be otts Skinner's engagement at the New National Theater, which opens Monday night. Mr. Skinner will present his new and very successful romantic comedy. "Prince Ru-dolph." The play is a romantic comedy in the clearest sense of the word, for there is in the action none of the mock heroics, which in the novel reads so well, but in the which in the hover reads so wen, but in the play lay the actor open to ridicule for always appearing at each and every critical moment, and holding the center of the stage the major portion of the time constage the hajor portion of the time con-sumed in the action of the play. "Prince Rudolph" is the name of the new play which Mr. Skinner will present, and it is a free adaptation of one of the earlier novels of that charming writer, Robert Louis Stevenson. The story of "Prince Rudolph" is very interesting. Rudolph
Wilhelm, the hereditary Prince of Kronefeld, has been married to the daughter of a neighboring grand duke, for reasons of state, and it has been discovered by sons of state, and it has been discovered by the contracting parties that the marriage is irksome to both. While on a hunting expedition Rudolph accidentally encounters his princess, and makes the astonishing discovery that his wife is a very charming person, and also that there is a plot on foot, headed by the prime minister, for the overthrow of the principality and the establishment of a republic. Rudolph returns to the palace, and for the first time turns to the palace, and for the first time in the history of the principality assumes control of the affairs of state, but is arrested upon a warrant signed by his wife, and is taken to one of the fortress priscus of the principality. Edora, the princess, repents, and countermands the order of arrest; meantime the populace have arisen, and she is driven out of the palace. She seeks her husband at his prison but he and she is driven out of the palace. She seeks her husband at his prison, but he has gone to seek her at Lautcrheim. Rudolph finally traces her to the farm house, which is the locale of the first act, and there, they both having discovered that they love one another, everything is forgiven, and as Rudolph wins the love of his wife, news comes to him that the rebellion has been suppressed, and he also wins lion has been suppressed, and he also wins back his kingdom. The play is said to be extremely well written, and it has proved one of the really great successes of the year. Indications point to the fact that Mr. Skinner's engagement will be a most successful one. He brings with him a company that is reported to be one of the best

pears and releases her just as the gun belches forth its deadly charge. This is said to be the most complete and sensaticnal feature of stage realism ever pre

KERNAN'S LYCEUM THEATER.—A special feature with the attraction next Monday, January 31, at the Lyceum Theater will be the living music sheet as done by Anna Held at Roster & Bial's, introducing thirty colored men to represent the Lotes, also a new show by Gus Hill, who first originated the idea of combining vaudeville with burlesque, and it was Mr. Robert Manchesters who originated the idea of burlesque. Out of the two bright brains came the scheme of "The Gay Masqueraders," which is to be presented at Kernan's with all the elaborate scenic accompaniments of a metropolitan production. Nothing has been omitted that will tend to make its success. "The Gay Masqueraders" opens with a cleverly written burletta, entitled "The Sporty Widows," which abounds in witty sayings and laughable situations. This is followed by: burletta, entitled "The Sporty Widows," which abounds in witty sayings and laughable situations. This is followed by a vaudeville performance which engages much star talent, including Sparrow, the eccentric comique; the Electric Clark Sisters in songs and dances, also introducing their frolioues of La Danse; Al Weston, the originator of the laughing song; Lorenze and Allen in unique rag time dancing; Rita Durant in the latest and most popular songs of the day; Mr. Nick most popular songs of the day; Mr. Nick dancing; Rita Durant in the latest and most popular songs of the day; Mr. Nick Brown, America's representative cornetist, assisted by Miss Lyda Camille, who will introduce their latest invention, the cornophone; Baker and Lynn in their funny Dutch comedy sketch, and Pauline Maynew in her clever representation of the athletes—Corbett, McCoy and Fitzsimmons—in their bag-punching rehearsals. An original burlesque, called "A Jay at Coney Island; or the Female Bathers," will close the program. Among the ladies who appear are Emma Manchester, Teddy Pasquelena, Rene St. John, Nettle Heekler, Rosiette Allen, Maude Clark, Maud Barton, Bessie Burns, Grace Ware, Lydia Brown, Louie Lynn and Allie Clark.

GRAND OPERA HOUSE.—The leading vaudeville organization of America, high class in every particular, will be seen at the Grand Opera House for one week commencing next Monday and giving the usual Wednesday and Saturday matinees. It is Hyde's Comedians, well known throughout Hyde's Comedians, well known throughout the country, and now on its nineteenth annual tour. Manager Hyde deserves great credit in securing the leading acts for his combination. He spares no expense in making it the best of the best. For ninetcen years he has kept up this standard, and the company he will bring to the Grand Opera House is the best and most expensive he has ever carried. The leading feature is Miss Helene Mora, the phenomenal lady baritone, who, in her artistic line of business, excels all others. She is artistic business, excels all others. She is artistic and refined, a good singer, a good actress, a scholar and a clever conversationalist. She will have a repertoire that will please all, and her auditors will be pleased with her selections. The surrounding company is an exceedingly strong one, including the great black-face comediars, McIntyre and Heath, who are in their twenty-fourth year as public entertainers. Williams and Walk-er, the real colored comedians, introduce as public entertainers. Williams and Waiker, the real colored comedians, introduce the latest "coon" melodies. As a finish to their interesting act, they introduce a clever cake walk, assisted by three other artists. Charles R. Sweet, the piano tramp, is a comedian of ro mean ability and a musical genius. Thorne and Carlton, in their sketch, "The Substitute Husband," are very funny. The great Lafayette, fantasist and mimic, represents different characters, imitates Sousa conducting his band, draws pictures and gives a wonderful exhibition of bow and arrow practice. Canhibition of bow and arrow practice. Can-field and Carlton are a bright pair. The Randalles, in their aerobatic and contortion act, are hard to bast. This reviews the strongest vaudevilles show on record.

BIJOU THEATE The Bijou's bill for the coming week contains as one of its principal leading features the famous New York success, Anna Held's living Animated Music Sheet, from Koster & Bial's Music Hall, interpreted by Miss Josephine Gassman and a troupe of forty colored troubadours, and the animated watermelon patch a southern inspiring scene, interpreted by Miss Allie Gilbert, assisted by the forty colored froubadours, the peculiar effect being produced by a drop hung in rear of stage, representing a watermelon field in Georgia, with ten score of large ripe watermellons hanging to the sines. At the proper moment a score of grinning black faces pop through the melions, and an harmoni-cus chorus of forty vatees produce the notes to the accompaniment of the singers. The effect is wonderful. Jas. F. Hoey, the ards next week, being the second engage ment played since his serious illness. He will positively be on hand, and the audience can expect a new crop of jokes, songs and witty sayings. The return of the popular Troja to the scene of her former triumphs will be hailed by the Bijou's patrons with will be hailed by the Bijou's patrons with delight. During her coming engagement among the songs she will sing are "Mary's Not as Green as She Looks," "I Wonder If He Would If He Could," and several oth-ers entirely new and never before heard in Washington. Mazuz and Mazette, a team of Arabian acrobats; Keno and Welsh, bur-lesque trapeze artists; the famous unique trio in a sketch, entifled "A Jolly Good Feltrio in a sketch, entitled "A Jolly Good Fellow." Moran and Wesley, Sam J. Adams, comedian of the late Tally Ho Trio, will also be on hand to assist the fun, along with the burlesque, "The Algerian's Dream," with forty pretty girls. The Bijou will present a new appearance upon opening its doors Monday, with new upholstered chairs, several new boxes and other adornments. The floor of the orches-tra will be raised 12 to 14 inches higher, so that a clear view of the stage can be had tle complaint heretofore.

MONDAY'S MATINEE AT THE CO--MONDAYS MATINEE AT THE CO-LUMBIA.—Society and official circles have taken quite a gratifying interest in the benefit entertainment to be given at the Columbia Theater next Monday afternoon. The object is to raise funds for the East-era Dispensary and Emergency Hospital, and the board of lady managers are congratulating themselves on the satisfactory cutcome as evidenced by the present con-dition of receipts and the high order of the program to be given. A miscellaneous program will open the entertainment with the following talent assisting: The Madrids in mandolin and banjo selections; Miss Blanche Muir, contralto solo; Mr. Matthew Halloran, Shakespearean number: Mr. B. Frank Gebest, piano solo; Prof. George W. Mull, baritone solo; Signor Andrea Coda, clarinet solo; Miss Annie Grant, sourane solo and the Misses Clare State. soprano solo, and the Misses Clara Stev-ens. Margaret Divver and Marie Hodgson in a cleverly devised dance; Miss Nannie Kearon and Prof. Leo Wheat will accompany the musical numbers. Following this will be given Mr. Willard Holcomb's oneact comedy, "Brown's Baby," with a cast comprising Miss Alice Judson, Miss Julia A. Seaman and Messrs. Wm. H. Conley, Robert Test and A. T. Seaman. Specialtics Robert Test and A. T. Seaman. Specialities will be introduced, including Mr. Holcomb's character hit, "Since Katle Got Struck on the Stage," as impersonated by Mr. Con ley in his role of "Bridget."

MR. THOMAS W. KEENE.—For the week of February 7 the Lafayette Square Opera House will present the eminent tragedian, Mr. Thomass W. Keene. Mr. Keene is too well known to Washington theater goers to need any introduction other than the annuncement of his coming. After the great number of musical attractions and comedies seen here this season, it is almost with relief that we turn to the legitimate, and Shakespearean scholars will find in the coming engagement a feast in the weeks carefully selected repertoire, embrucing Richard III, Julius Caccar, Hamley Othello, Merchant of Venice and Louis XI. Mr. Keene this season is accompanied by the talented young Washingtonian, Mr. Charles B. Hanford. The sale of seats will open at the box office next Thursday morning.

WILLARD'S HALL Prof. Carpenter America's greatest chypnotist, still con-tinues his wonderful instructive and amustinues his wonderful instructive and amusing scenes in meamenism at Willard's Hall and Is greeted by large and enthusiastic audiences each evening. The professor's name has already become a household word to the public of Washington, and he is always a welcome visitor, for his presence here always means a carnival of fun, combined with instruction, and the results obtained each evening in practical demenstration exceed and are superior to all others ever witnessed in this city. If any one wishes to enjoy two hours of solid fun let him visit Willard's Hall and witness one of Prof. Carpenter's entertainments, which are amusing and instructive and a sure cure for the blues.

SOL SMITH RUSSELL COMING.—Monday. February 7, Mr. Sol Smith Russell, one of Washington's favorite actors, will begin his annual engagement at the National Theater. Mr. Russell comes this year with several great plays, a complete organization and covered with glory in consequence of his long and successful run in New York city. The bill for the first half of the week will be Martha Morton's

AMUSEMENTS.

Fifth Annual CHARITY BALL and Reception

by the

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Feb. 5—Mediterranean and the crient. \$350
March 5—Holy Land. \$775
June 18—British Isles. \$350
June 29—London, Paris, etc. \$220
July 2—British Isles, Paris, etc. \$230
July 2—British Isles, Paris, etc. \$290
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BRADBURY BUILDING, 1225 PA. AVE. MUSICAL AND LITERARY ENTERTAINMENT at Typographical Hall, G st. bet. 4th and 5th n. w., Wednesday, Feb. 2d, at 8 p.m., for benefit of charitable work of headquarters Y. Admission 25 cents. Tickets for sale, at Sanders & Stayman's.

man's.

PAUL LAURENCE DUNBAR, AMERICA'S great negro poet, in readings from his own works, poetry and prose, Nineteenth Street Baptist Church, s.w. cor. 19th and I sts, MONDAY, January 31, 8 o'clock p.m. For the benefit of the Home for Friendless Colored Girls, Meridian Hill. Admission, 25 cents. Tickets on sale at Droop's.

beautiful comedy, "A Bachelor's Romance," which made such a great impression here during Mr. Russell's engagement a year ago, and which ran in New York during Mr. Russell's entire stay at the Garden Theater. Thursday and Friday Mr. Russell will be seen in a triple bill, consisting of "Mr. Valentine's Christmas," "The Taming of the Shrew" and the roarling comedy, "The Spitfire," all of which will be put on with complete and special scenery, costumes, properties and appropriate furniture. For the Saturday matinee and night "The Rivals" will be put on. No expense has been spared to make each one of the above-named plays a beautiful production. A large and capable company of actors will be seen in support of Mr. Russell, prominently among whom are Miss Edith Crane, Nannette Comstock, Margaret Robinson, Fanny Addison-Pitit, Orrin Johnson, Sidney Booth, William Sanford and Alfred Hudson.

CONCERT AT THE COLUMBIA.-The concert to be given at the Columbia Theater February 6, under the auspices of the Ladies of the Temple, promises to be one of the most enjoyable of the season. Mr. Sol Minster, who will be the musical director, has assembled an orchestra of sixty performers from which some evenl. director, has assembled an orchestra of sixty performers, from which some excellent work may be anticipated. The soloists will include Mrs. Kitty Thompson-Berry, soprano; Miss Pauline Whittaker, contralto; Mr. Frederic Crosby, tenor; Jas. Nolan, basso; Arthur D. Mayo and Henry Xander, planists; Sol Minster, violinist, and Ernest Lent, violoncellist. The program will be an attractive one, and the tickets are now being rapidly disposed of.

NATIONAL GUARD BRIGADE BAND. An event of unusual interest to lovers of concert music will be the first concert of the National Guard Brigade Band, which takes place at an Columbia Theater on the evening of Sunday, February 13. The Brigade Band now numbers thirty-five performers, artists upon their respective instruments, and under the skillful direction struments, and under the skillful direction of Lieut. Donald B. MacLeod, their director, have been diligently rehearsing the excellent pregram selected for rendition with most gratifying results. The success of the band's concerts last summer and during this winter was owing to the fact that the public taste is consulted in making up programs, and while standard classing up programs, and while standard classing are not overlooked, the recovers ing up programs, and while standard classics are not overlooked, the popular music of the day is given adequate representation. The program will include the "Stradelia" overture, the "Pilgrim's Chorus" and "Evening Star Romafice," from Wagner's "Tannhauser," and the grand selection from Rossin's "Barber of Seville." Among the lighter numbers will be the "Russian Serenade" of Mosckowsky, Ganne's harmonious "La Czarina;" "Narcissus," by Nevin; "The Serenade Waltzes," by Herbert; Sousa's latest march, the "Bride-Elect," and a new march, "Washington Commandery," dedicated to that body of Templars by the director of the band, Mr. Templars by the director of the band, Mr. MacLeod. The soloists will be Mrs. Kittie Thompson-Berry, soprano; Mr. William R. Phillips, saxophone, and Mr. Charles H. Henney, euphonium. The first appearance of the Brigade Band as a complete concert organization is a matter of general interest to the officers and members of the National Guard, who will attend in a body.

ANNA HELD.-Miss Anna Held and company, in conjunction with a superb production of the latest dramatic novelty, "The Cat and the Cherub," will be the attraction at the Columbia week of February 7. More has probably been written about Anna Held than about any other actress or singer who ever came to this country, except possibly Sara Bernhardt. More superlative adjectives have been used to express admiration for her beauty and her vivacity than are found in any wellregulated dictionary. She has been seen once in this city, and she created as great a sensation here as elsewhere. She will be welcomed back by those who saw her during her former visit, while those who have never seen her have a pleasure in

The Modern Prodigal Son. From the Atlanta Constitution.

"Times is too hard now," said the old colored brother, "fer dese prodigal sons ter be coming home empty-handed, on some er dem is liable ter git fooled, I tell you! Dar's Brer Ephraim's boy, fer instance. He went off ter de strange land, spen' all his money, en when he didn't have nownars else ter go, en when he wuz good hongry, he come sneakin' home fer de gol' ring en de fatted calf; but what you reckon de ol' man tell him?"

"I dunno."
"He say, 'My son, dey ain't no veal on de place; de sheriff done levy on de calf, en ez fer de gol' ring—it wuz bought on de installment plan, en is done been took back. Howsomever, I is mighty glad you come, kase I wuz des fixin' ter write ter you ter borrer \$10!'
"No, suh!" he continued, "de prodigal
son er de present day done wear out he
welcome; he can't flimflam de ol' man no

Wild Geese Killed by Strychnine. From the Kansas City Times.

"During the war we were not permitted to carry guns, but the boys used to hide their weapons and slip out unobserved and indulge in a few hours' hunting. I saw a young fellow start out one day and when be returned, not more than two hours later, he had twenty-one wild geese. I recollect one instance during that period when we were not allowed to carry guns when the geese became so numerous and bold as to make it almost impossible for us to raise a crop. I had a field of wheat, which they were picking up before the grains had time to germinate. I took an ounce of strychnine, dissolved it in acidulated water, soaked corn in it, and scattered the corn over the wheat field. The next morning I gathered some forty or fifty of them in the wheat field. Eight or ten of them recovered and became domesticated."

Indiana's Champion Moral Town.

From the Indianapolis Journal. Greentown claims to be the champion moral town in Indiana. Last week it adopted a curfew ordinance and accepted the resignation of the city marshal, which leaves the place of 2,000 inhabitants, inleaves the place of 2,000 inhabitants, including a factory population of 500, without a police officer. The only officer with jurisdiction is Constable John Pool, who covers the three townships of Liberty, Jackson and Union. Several months ago the jail, a small plank affair, was hauled out into the suburbs by a team of horses, and is no longer needed. The town has numerous churches and berevolent societies and but one saloon, and that is poorly patronized.

"Want" ads. in The Star pay bee

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COLUMBIA. Tonight. LAST PERFORMANCE OF RHEA,

In the New Napoleonic Play, THE EMPRESS OF FRANCE

Week Commencing Jan, 31 A RIOT OF FUN.

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Comedy in 3 acts,
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Caroline Cook, Mollie Revel, Nina Freeth, Edward Morrison, Robt. G. Thomas, Ralph M. Thomas, Joseph F. Watson, William Avery,

NEXT WEEK: ANNA HELD, IN CONJUNCTION WITH "The Cat and the Cherub."

Columbia Theater.

THE NATIONAL GUARD Brigade Band CONCERT, Columbia Theater,

SUNDAY, FEBRUARY 13,

35 PERFORMERS. EMINENT SOLOISTS RESERVED SEATS, 75, 10 AND 25 CENTS.

NEW NATIONAL THEATER.
Every Evening-Wed. and Sat. Mats.
CHARLES FROHMAN will present his Funniest
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OTIS SKINNER, PRINCE RUDOLPH.

New National Theater. ONE WEEK, MONDAY Night. MATINEES WEDNESDAY AND SATURDAY,

OTIS SKINNER,

Maud Durbin.

Frederick Mosley And a Company of TWENTY PLAYERS. Mr. Skinner will have the

honor to present his New and Successful Romantic Comedy,

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WEEK OF SEATS THURSDAY Sol RUSSELI Mon., Tues., Wed. Ev'g and Mat. Wed.,

"A Bachelor's Romance." Thursday, Priday (Triple Bill). MR. VALENTINE'S CHRISTMAS. THE TAMING OF THE SHREW. Saturday and THE RIVALS.

POPULAR PRICES. ACADEMY. Every Evening, Wednesday and Saturday Matinees IMMENSE HIT OF KOSTER & BIAL'S BIG SPECTACLE, GAYEST MANHATTAN

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WEEK, COMMENCING MONDAY, JAN. 24.

The Talented Young American Actor, THOS. E. SHEA. In the New American Play, MAN-O'-WAR'S MAN By Special Request-Mr. Shea will appear in his dual role of DR. JEKYLL AND MR. HYDE on

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24 TEN OTHER RED HOT ACTS.

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LEON H. VINCENT AT WESLEY CHAPEL, COR-ner of 5th and F streets, TUESDAY, February 1, ROBERT LOUIS STEVENSON, TUESDAY, February S. J. M. BARRIE. TUESDAY, Feb-ruary 22, WILLIAM DEAN HOWELLS. Course tickets, 50c. For sale at PURSELL'S. 418 9th st. Single tickets, 25c., at the door. ja27-5t

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